

D2013--16



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2012-13
season

University of Toronto Wind Symphony

Jeffrey Reynolds, conductor

Friday, February 1, 2013
7:30 p.m. MacMillan Theatre
Edward Johnson Building

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UNIVERSITY OF TORONTO WIND SYMPHONY

Jeffrey Reynolds, conductor

PROGRAM

Marche Des Parachutistes Belges

Pierre Leemans (1897-1980)

Arr. Charles A. Wiley

One Midsummer's Morning – An English Folk-Set

Derek Healey (b. 1936)

1. Among the New Mown Hay
2. The Banks of Sweet Primroses
3. High Germany
4. Strawberry Fair
5. Bushes and Briars
6. Shropshire Rounds

INTERMISSION

Round Dance

John Weinzwieg (1913-2006)

Adapted for Concert Band by Howard Cable

Shepherd's Hey

Percy Aldridge Grainger (1882-1961)

The Merry King

Faeroe Island Dance

Suite of Old American Dances

Robert Russell Bennett (1894-1996)

1. Cakewalk
2. Schottische
3. Western One-Step
4. Wallflower Waltz
5. Rag

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Program Notes

PIERRE LEEMANS (1897 – 1980)

**Le Des Parachutistes Belges -
March of the Belgian Paratroopers (1945)**

Belgian composer Pierre Leemans is said to have written the *March of the Belgian Paratroopers* in a single night during World War II. During the war, armed parachutists or paratroopers as they are more commonly known, were dropped behind enemy lines, often encountering tanks or other armoured vehicles when they reached the ground. Not only was it extremely dangerous, but the soldiers often had to walk back to rejoin their units. Countries today still have paratroopers as part of their armed forces, often as part of airborne units.

This march is written in the form of a patrol. In this form, the composer tries to suggest the sound of a military band as it approaches, then passes by and finally fades into the distance. The dynamics used play a large role in this process, beginning softly, increasing to the middle of the work and returning to an even quieter level near the end, as ostensibly the band marches away, out of earshot. The well-known march, *American Patrol* makes use of this device, as does Mr. Leemans in his *March of the Belgian Paratroopers*.

DEREK HEALEY (B. 1936)

**One Midsummer's Morning –
An English Folk-Set (1997)**

Born in Wargrave, England, Derek Healey studied in Britain, Italy and Canada. After receiving his doctorate from the University of Toronto, Dr. Healey taught both in Canada and the United States before returning to England to teach at the RAF School of Music. Now retired, Derek Healey lives in Brooklyn, New York. He has composed in most genres,

and his contemporary opera *Seabird Island* was toured across Canada in 1978. His compositional styles have included neo-classicism, the techniques of the Second Viennese and Post-Webern schools, ethnic and electronic music.

One Midsummer's Morning was completed in July of 1997 and comprises six movements of English folk songs: *Among the New Mown Hay, The Banks of Sweet Primroses, High Germany, Strawberry Fair, Bushes and Briars and Shropshire Rounds*. In his notes Dr. Healey indicates that, like Percy Grainger, he found his inspiration in English folk singers. While each movement certainly employs the folk melody given in the title, the settings reflect Healey's own diverse compositional dialect. Some of the techniques he employs are passages that are to be played "at a tempo chosen by each performer" and in the second movement *The Banks of Sweet Primrose*, flute and piccolo parts are labelled with the names of the birds they are to suggest - Song Thrush, Great Tit, Blackbird, Yellow Hammer, and Greenfinch. Thick textures are alternated with exposed soloistic passages, all within the context of a contemporary harmonic language.

JOHN WEINZWEIG (1913 – 2006)

Round Dance 1950

John Weinzwieg was one of the first Canadian composers with a deep interest in and commitment to 20th century compositional technique. A true son of Toronto, Weinzwieg received a music degree from the University of Toronto, and while studying conducting at The Royal Conservatory of Music next door, founded and directed the University of Toronto Orchestra from 1934 to 1937. A master's degree completed at the Eastman

School of Music, allowed Weinzwieg to continue his exploration of contemporary compositional idioms, and his early works include the use of serial technique, and an emphasis on motivic organization and rhythmic vitality. He continued to be an important teacher and composer upon his return to Toronto, writing music for a wide diversity of genres, and founding the Canadian League of Composers in 1951. His teaching at the University of Toronto from 1952 to the mid 1970's allowed him to shape generations of Canadian composers and he himself continued to compose until shortly before his death in 2006. John Weizweig made a deep impact on Canadian music and musicians, receiving many awards for his work including the order of Canada in 1974 and a SOCAN life achievement award in 2004.

Round Dance was originally written for orchestra and had its premiere on June 26, 1950 with the CBC orchestra under the baton of John Adaskin. It was arranged for band in 1966 by Howard Cable, and there is also a popular arrangement of the work for brass band. In an interview, Weinzwieg explained that he wrote *Round Dance* in response to a commission from the CBC and that he completed it in less than ten days. Perhaps reflecting the speed of its composition, the propulsive rhythms and whirling clarinet accompaniment underscore a soloistic clarinet voice that drives the melody forward to an energetic statement by the full band. The *Round Dance* finally ends with the same lightness and agility with which it began.

PERCY ALDRIDGE GRAINGER
(1882-1961)

Shepherd's Hey (1918)

The Merry King (1939)

Faeroe Island Dance (1946)

Percy Grainer was born in Australia, studied composition with a German,

Louis Pabst, and toured Britain and Europe as a concert pianist. He emigrated twice, first to England, and finally in 1914 to the United States. That such a cosmopolitan musician should find his passion in English folk music may seem surprising, but he is quoted as saying: "in the folk-song there is to be found the complete history of a people... compiled with deeper feeling and more complete understanding than can be found among the dates and data of the greatest historian...". Using an Edison wax cylinder, Grainger was able to record not simply the melodies of English folk songs, but the character and nuance of the singer. His immersion in the folk idiom and his experience as a military musician left a legacy of wind repertoire that is both accessible and challenging. Perhaps most importantly, Grainger's works skillfully exploit the variety of timbres available in wind ensembles, in essence capturing their unique character and nuance, thus earning himself an enduring place in the literature of this genre.

Faeroe Island Dance: The Faroe Islands are an island group under the sovereignty of Denmark, and Grainger chose to set a folk-dance song from this island in this, his last work for band. Dedicated to his friend, the great American portrait painter, John Singer Sargent, the full title is *Faeroe Island Dance (Let's Dance Gay in Green Meadow; 'Neath the Mould Shall Never Dancer's Tread Go)*. Folk songs from the Faeroe Islanders often last for more than two hundred verses, and while Grainger does not adopt this custom, the abrupt ending to the piece is typical of Faeroese dance tunes.

The Merry King is based on a folk song Grainger collected in 1905 in Sussex, England. Originally scored for chorus in 1905, this version presents four verses of the tune. Near the end, Grainger, perhaps

drawing on his own background, includes some flourishes in the piano part, a rather unique feature for band music of the time.

 *Shepherd's Hey* uses variations on a folk melody, but not one collected by Grainger. Cecil J. Sharp had an interest in the instrumental or dance folk music of England, and it was in his collection of melodies that Grainger found his tune for *Shepherd's Hey*. Subtitled *English Morris Dance*, *Shepherd's Hey* uses four variations of the tune, with the *Hey* referring to a dance step. However, Grainger indicates that his setting "is not suitable to dance Morris Dances to".

ROBERT RUSSELL BENNETT
(1894-1981)

Suite of Old American Dances (1949)

American composer, orchestrator and conductor Robert Russell Bennett was, by 1921, the pre-eminent theatre orchestrator in the United States. Renowned for his impressive speed in providing tasteful orchestrations and his ability to effectively use small numbers of instruments in his arrangements,

Bennett provided orchestrations for more than 300 Broadway musicals and worked extensively with NBC and RKO. He received both a Tony and an Oscar award.

What truly set Robert Russell Bennett apart from other orchestrators was his continued work as an independent composer and his association with the leading orchestras and soloists of his day. Nadia Boulanger, with whom Bennett studied composition in Paris, called him a "true artist". The "old American dances" in this suite are all dance styles that were popular at the turn of the 20th century: a cakewalk, a schottische, a "Western one-step", a waltz and a rag, all of which Bennett had heard in the dance halls of Kansas City during his childhood. He had apparently been inspired to write the work after hearing a performance by the Goldman Band in 1948 and said "my pen was practically jumping out of my pocket, begging me to give this great big instrument some more music to play". His *Suite of Old American Dances* was premiered by the Goldman band on June 17, 1949.

Notes by Lisa Jack

Biography

 **JEFFREY REYNOLDS** is Coordinator of Performance at the Faculty of Music, University of Toronto and conductor of the Wind Symphony as well as instructor of trumpet. As a trumpeter he has performed and recorded with the Calgary Philharmonic, Hamilton Philharmonic, the Orchestra of the Royal Winnipeg Ballet, the Hannaford Street Silver Band and the Stratford Festival Ensemble among others, as well as playing many theatre and commercial engagements. He regularly conducts student, community and professional ensembles, including the York Region Honour Band, and the

Durham Schools Honour Band, as well as the Southampton Festival Winds and the Toronto Wind Orchestra. In 2007 he appeared as guest conductor at the Midwest Band and Orchestra Clinic with the Oregon Symphonic Band. Jeff Reynolds received his Ph.D. from the University of Toronto, after degrees from York University, the University of Calgary and the University of Victoria. Dr. Reynolds is a founding member of the Canadian Wind Band Repertoire Project, and is active as a guest conductor, clinician, journal contributor and adjudicator across the country.

UNIVERSITY OF TORONTO WIND SYMPHONY

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Olivia Werden, *piccolo*
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Gabe Lisus-Lean
Le Lu
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11 am - 1 pm. Walter Hall. Free admission

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Monday, February 4, 2013

7:00 pm. Walter Hall. \$35 adults, \$25 seniors, \$10 students

W. A. Mozart: Three Fantasies for mechanical organ K.594 - K.616 - K.608

Arranged for wind quintet by Michael Hasel

Pavel Haas: Quintet op. 10

Jacques Ibert: Trois pièces brèves

Darius Milhaud: La cheminée du roi René

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